

N^o 22. H. 4.

Requiem

Missa pro defunctis.

Für Männerstimmen

mit Begleitung der Orgel und

2 Trompeten 2 Hörner 3 Posaunen

Tuba & Pauken

componirt von

J. J. H. VERHULST.

Op. 51.

Eigenthum der Verleger.

Pr: epltlfl 7,50^c

Amsterdam la. Thunee & Co.

655.

Partitur 4 ..
Sängstimmen 1 50
Blasinstrumente 2 ..



*Beim Gebrauche der Blasinstrumente
sind die klaren Noten in der Orgel Stimme
weg zu lassen.*

Baso

17.

Nº 1. INTROITUS et KYRIE.

5.

Adagio.

Joh. J. H. Verhulst Op. 51.

Tenori.

Bassi.

Organo.

Requi-em ae-ternam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at

Requi-em ae-ternam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at

e-is. Te de-cet hymnus, De-us in Si-on, et ti-bi red-de-tur vo-tum in Je-

e-is. Te de-cet hymnus, De-us in Si-on, et ti-bi red-de-tur vo-tum in Je-

ru-sa-lem, te de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur

ru-sa-lem, te de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur

vo-tum in Je-ru-salem. Ex-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro

vo-tum in Je-ru-salem. Ex-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro

Tutti.

p Ex - au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et, ex -
ve - ni - et, ex -

Handwritten: *Key*

cres - - - cen - - - do. *f* *p*
- au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et. Re - qui - em ae -
- au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et. Re - qui - em ae -

cres - - - cen - - - do. *f*

- ternam do - na e - is Do - mi - ne: et lux per -
- ternam do - na e - is Do - mi - ne: et lux per - pe - tu - a lu - ce - at e - is,

p

cres - - - cen - - - do. *f* *p*
- pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
cres - - - cen - - - do. *f* *p*
et lux per - pe - tu - a lu - ce - at e - is.

cres - - - cen - - - do. *f* *p*

Trombe
ventil in Es.

L'istesso tempo.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C G.

Tenori.

Bassi.

L'istesso tempo.

Ky-ri-e e-lei-son, Ky-ri-e, Ky-ri-e e-lei-son, Ky-ri-e,

Organo.

L'istesso tempo.

Ky-ri-e e-lei-son, Ky-ri-e, Ky-ri-e e-lei-son, Ky-ri-e,

Solo.

Ky-ri-e e-lei-son, Ky-ri-e, Ky-ri-e e-lei-son, Ky-ri-e.

Chris-te

Christe e-lei-son, e-

Chris-te e-

Solo.

Ten. Solo.

Tromb. Solo.

Musical score for the first system, featuring Solo, Tenor Solo, and Trombone Solo parts. The Solo part is in treble clef, Tenor Solo in alto clef, and Trombone Solo in bass clef. Dynamics include *p*, *ff*, *fz*, and *tr*.

lei-son, - Christe e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e.
 lei-son, - Christe e-leison, ff Ky-ri-e e-lei-son, Ky-ri-e. Christe e-lei-son,

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. Dynamics include *ff*.

Solo. gestopft.
 mf
 Tromb: mf

Christe e-lei-son, Christe e-lei-son, Christe e-lei-son, Chris-te, Chris-te,
 Chris-te, Chris-te,

Piano accompaniment for the sixth system, featuring a grand staff with treble and bass clefs. Dynamics include *r* and *mf*.

Ped.

Tutti **f** *p* *p*

Ky-ri-e, Ky-ri-e e-lei-son.

Ky-ri-e, Ky-ri-e e-lei-son.

p *p*

Re-qui-em ae-ter-nam do-na e-is Do-mi-ne:

Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is,

et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is.

et lux per-pe-tu-a lu-ce-at e-is.

cresc: -

cresc: -

cresc: -

Nº 2. DIES IRAE.

Allegro moderato.

Trombe
ventil in Es.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C G.

Tenori.

Bassi.

Organo.

di-es il-la, in fa-vil-la, tes-te Da-vid cum Sy-

Dies i-rae, solvet saeculum tes-te Da-vid cum Sy-

Allegro moderato.

fz fz f fz fz
 a 2

bil _la. est fu_tu_rus, est ven_tu_rus, cuncta stricte
 bil _la. Quantus tremor quando ju_dex cuncta stricte

marcato.
 marcato. a 2.
 marcato.

dis_cus_su_rus. Tu_ba mirum spargens sonum, per sepulchra re_gi_o_num
 dis_cus_su_rus. Tu_ba mirum spargens sonum, per sepulchra re_gi_o_num

fz fz fz fz
 fz fz fz fz
 fz fz
 marcato.
 coget omnes ante thronum. Mors stupebit cum resurget
 coget omnes ante thronum. et natura, cre-
 ju-dican-di re-spon-su-ra. Liber scriptus pro-fe-re-tur,
 -tu-ra ju-dican-di re-spon-su-ra. Liber scriptus pro-fe-re-tur,

a 2

ff

tr

ff

in quo to-tum con-ti - ne-tur, un-de mun-dus ju-di-ce-tur. —

in quo to-tum con-ti - ne-tur, un-de mun-dus ju-di-ce-tur. —

Largo.

pp

ppp

Largo.

ff

cum se-de-bit, quid quid la-tet ap-pa-re-bit nil in-

ff

Judex er-go cum se-de-bit, quid quid la-tet ap-pa-re-bit nil in-

Largo.

p

[illegible]

Trombe
ventil in Es.

Corni
ventil in Es.

**Trombone Alto
e Tenore.**

Trombone Basso.
Tuba.

**Trombone Alto
e Tenore.**

Trombone Basso.
Tuba.

Trombone Basso.
Tuba.

Trombone Basso.
Tuba.

Tenori.

Bassi.

Organo.

Handwritten musical score for a vocal and basso part. The score is written on four staves. The first two staves are for the vocal part, and the last two are for the basso part. The tempo is marked 'Andante.' and the time signature is 3/4. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are 'Quid sum mi-ser tunc dic-tu-rus? quem pa-'. The music is written in a cursive, handwritten style.



Tutti.
f Quem pa-tro - num ro - ga -
Tutti.
 - tronum ro - ga - tu - rus? cum vix jus - tus sit se - cu - rus? *f* Quem pa-tro - num ro - ga -



Andante
Tutti.
 - tu - rus? *f* quem pa-tro - num ro - ga - tu - rus?
Solo.
 - tu - rus? *p* cum vix jus - tus sit se - cu - rus? *Tutti.*
f quem pa-tro - num ro - ga - tu - rus?

marcato.

marcato.

Solo.

Rex tre-men-dae Ma-jes-ta-tis, qui sal-van-dos sal-vas gratis, *p* sal-va me — fons pi-e-

Rex tre-men-dae Ma-jes-ta-tis, qui sal-van-dos sal-vas gratis,

Soli.

2do

Tuba Solo.

SOLO.

-ta- -tis! sal-va me fons pi-e - ta- -tis!

sal-va me fons pi-e - ta- -tis!

CORO.

p sal-va me! sal-va, sal-va me!

p sal-va me! sal-va, sal-va me!

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano staves in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first three measures contain musical notation, while the remaining four measures are empty.

The second system of the musical score consists of two staves. The top staff is a vocal solo in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is three flats. The system begins with a handwritten "Solo." above the vocal staff. The lyrics "Re-cor - da - re Je-su pi-e, quod sum cau - sa tu - ae ." are written below the vocal staff.

The third system of the musical score consists of two staves, both in bass clef, representing the piano accompaniment. The key signature is three flats. The system contains musical notation for the piano part, including chords and melodic lines.

The fourth system of the musical score consists of four empty staves, two in treble clef and two in bass clef, representing vocal and piano parts that are not written in this system.

The fifth system of the musical score consists of two staves. The top staff is a vocal solo in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is three flats. The system begins with a handwritten "Solo." above the vocal staff. The lyrics "vi - ae, ne me per - das il - la di - e, ne me per - das il - la di - e." are written below the vocal staff.

The sixth system of the musical score consists of two staves, both in bass clef, representing the piano accompaniment. The key signature is three flats. The system contains musical notation for the piano part, including chords and melodic lines.

p *f* *p* *p* *f* *p*
Tutti. *f* *p* *f* *p* *pp*
Quaerens me se-dis-ti las-sus, re-de-mis-ti cru-cem pas-sus,
Tutti. *f* *p* *f* *p* *Solo.* *p*
Quaerens me se-dis-ti las-sus, re-de-mis-ti cru-cem pas-sus, tan-tus

Tutti. *p*
tan-tus la-bor non sit cas-sus. —
Tutti. *p*
la-bor non sit cas-sus, tan-tus la-bor non sit cas-sus. —

Trombe
ventil in Es.

Corni
ventil in F.

**Trombone Alto
e Tenore.**

Trombone Basso.
Tuba.

Timpani in C F.

Tenori.

Bassi.

Organo.

Moderato.

Moderato.

Moderato.

f Juste ju_dex ul_ti - o - nis, do_num fac re-mis-si - o - nis, an_te

f Juste ju_dex ul_ti - o - nis, do_num fac re-mis-si - o - nis, an_te

f Juste ju_dex ul_ti - o - nis, do_num fac re-mis-si - o - - nis, an-te

di - em ra-ti - o - - nis. — In-ge-mis-co tanquam re-us, cul - pa



di - em ra-ti - o - - nis. — In-ge-mis-co tanquam re-us, cul - pa

di - em ra-ti - o - - - nis. — In-ge-mis-co tanquam re-us, cul - pa

marcato.

marcato.

marcato.

tr

ru - bet vultus me - us sup - pli - can - ti par - ce De - us, qui Ma -

ru - bet vultus me - us sup - pli - can - ti par - ce De - us,

ru - bet vultus me - us sup - pli - can - ti par - ce De - us,

fz

fz

fz

fz

fz

marcato.

tr

ri - am ab - sol - vi - sti, mi - hi quoque spem de - di - sti.

et la - tronem ex - au - di - sti, mi - hi quoque spem de - di - sti.

ri - am ab - sol - vi - sti, mi - hi quoque spem de - di - sti.

a 2

ff marcato.

ff marcato.

ff marcato.

tr. mmmmm

ff Pre - ces me - ae non sunt di - gnae sed tu bo - nus fac be -

ff Pre - ces me - ae non sunt di - gnae sed tu bo - nus fac be -

ff

Solo.

fz

fz

fz

tr. mmmmm

pp

ff *a 2*

pp

pp

- ni - gne, ne per - en - ni cremer i - gne, in - ter o - - ves lo - cum.

- ni - gne, ne per - en - ni cremer i - gne, in - ter o - - ves lo - cum.

pp

cresc: -

cresc: -

cresc: -

Tuba

cresc: -

f

ff

ff

ff

cres - *- cen -* *- do.* *f*

prae - sta, et ab hoe dis me se - que - stra! sta - tu - ens in parte *ff* dex -

cres - *- cen -* *- do.* *f*

prae - sta, et ab hoe dis me se - que - stra! sta - tu - ens in parte *ff* dex -

p

f

Soli.

p

dim:

dim:

dim:

tr

tr

tr

tr

dim: *pp* *p*

- tra, sta - tu - ens in parte dex - tra. Confu - ta - tis ma - le -

dim: *p*

- tra, sta - tu - ens in parte dex - tra. Confu - ta - tis ma - le -

dim: *p*

- tra, sta - tu - ens in par - te dex - tra. Confu - ta - tis ma - le -

dim: *p*

- tra, par - te dex - tra. Confu - ta - tis ma - le -

p

p

First system of musical notation, featuring vocal and piano parts. The piano part includes a tremolo in the bass line.

Second system of musical notation, featuring vocal entries with lyrics: *-dic-tis flammis a-cri-bus ad-dic-tis, vo-ca me cum be-ne-dic-tis,*

Third system of musical notation, featuring piano accompaniment.

Fourth system of musical notation, featuring piano accompaniment. A green circular stamp is visible: *TOWSON, MD. MUSEUM LIBRARY*.

Fifth system of musical notation, featuring vocal entries with lyrics: *vo-ca me cum be-ne-dic-tis, vo-ca me!*

Sixth system of musical notation, featuring piano accompaniment.

Trombone Alto
e Tenore.

Largamente.

Trombone Basso.

Tenore Solo.

(quasi recit:)

O-ro supplex et ac- cli- nis cor con- tri- tum qua- si ci- nis

Largamente.

Organo.

a tempo.

ge- re curam me- i fi- nis. Lacrymo- sa di- es il- la qua resur- get ex fa- vil- la

a tempo.

ju- di can- dus homo f re- us.

Hu- ic er- go par- ce De- us,

Trombe
ventil in F.Corni
ventil in F.Tromboni Alto
e Tenore.Trombone Basso.
Tuba.

Timpani in C.

Andante con moto.

Tenori.

Bassi.

Andante con moto.

Organo.

Andante con moto.

p pi - e Je - su Do - mi - ne. Do - na e - is re - qui - em.

p pi - e Je - su Do - mi - ne. Do - na e - is re - qui - em.

Pi - e Je - su Do - mi -

Pi - e Je - su Do - mi -

ne. Do-na e-is re-qui-em; do-na e-is re-qui-

ne. re-qui-em, do-na e-is re-qui-

em, do-na e-is re-qui-em. A-men.

em, do-na e-is re-qui-em. A-men.

T. C. 655.

Trombe
ventil in Es.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in Es Bes.

Tenori.

Bassi.

Organo.

Andante molto cantabile.

Solo.

Andante molto cantabile.



[illegible]

Handwritten musical score for a piano piece, measures 1-5. The score is in G major (one sharp) and 4/4 time. It features a treble and bass staff with various chords and melodic lines. Measure 4 includes a forte (f) dynamic marking and a fermata over a chord.

[illegible]

pp. Tutti. *cresc: -* *f*
Sed si_gnifer sanctus Micha_el repraesentet e_as in lu_cem sanc_tam.
Tutti. *cresc: -* *f*
Sed si_gnifer sanctus Micha_el repraesentet e_as in lu_cem sanc_tam.

Sed signifer sanctus Michael repraesentet eas in lucem sanctam.

Handwritten musical score for 'L'Allegretto' by Beethoven, measures 27-32. The score is for a piano and includes staves for the right hand (treble and alto clefs) and the left hand (bass and tenor clefs). The music is in 3/4 time and features various dynamics such as *mf*, *f*, *fz*, *1mo*, *2do*, *dim*, and *p*. The notation includes notes, rests, and accidentals.

Solo.
Quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus.

A handwritten musical score for the song "The Rose Tree". The score is written on a single system of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures, divided into four groups of three measures each. The notation is in ink on aged, slightly yellowed paper. The first measure of the first group has a treble clef and a key signature of one sharp (F#). The second measure of the first group has a common time signature (C). The third measure of the first group has a treble clef and a key signature of one sharp (F#). The fourth measure of the first group has a common time signature (C). The fifth measure of the first group has a treble clef and a key signature of one sharp (F#). The sixth measure of the first group has a common time signature (C). The seventh measure of the first group has a treble clef and a key signature of one sharp (F#). The eighth measure of the first group has a common time signature (C). The ninth measure of the first group has a treble clef and a key signature of one sharp (F#). The tenth measure of the first group has a common time signature (C). The eleventh measure of the first group has a treble clef and a key signature of one sharp (F#). The twelfth measure of the first group has a common time signature (C).

Solo.
Quam o - lim A - brahae promi - si - sti, et se - mi - ni e - jus.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece consists of 12 measures. The first measure is a whole note G4. The second measure is a whole note A4. The third measure is a whole note B4. The fourth measure is a whole note C5. The fifth measure is a whole note B4. The sixth measure is a whole note A4. The seventh measure is a whole note G4. The eighth measure is a whole note F#4. The ninth measure is a whole note E4. The tenth measure is a whole note D4. The eleventh measure is a whole note C4. The twelfth measure is a whole note B3. The piece ends with a double bar line. The handwriting is in ink on aged, slightly yellowed paper.

Adagio.

Adagio.

Solo *p* Hostias et preces ti-bi Do-mi-ne, lau-dis of-fe-ri-mus, tu sus-ci-pe pro a-ni-mabus *Tutti.*

Solo. *p* Hostias et preces ti-bi Do-mi-ne, lau-dis of-fe-ri-mus, tu sus-ci-pe pro a-ni-mabus *Tutti.*

Adagio.

p il-lis, quarum ho-di-e me-mo-ri-am, me-mo-ri-am fa-cimus. *cresc:* Fac e-as

p il-lis, quarum ho-di-e me-mo-ri-am, me-mo-ri-am fa-cimus. *cresc:* Fac e-as

f *dim:* - *1mo*

Ten:

f *dim:* - *p*

f *dim:* - *p*

f *dim:* - *p*

f *dim:* - *Solo.*

Domine de morte transi_re ad vi - - tam.

Domine de morte transi_re ad vi - - tam.

Quamo lim A brahae promi -

Ped.

fz *cresc:* - *f*

fz *cresc:* - *f*

fz *cresc:* - *f*

fz *cresc:* - *f*

fz *cresc:* - *f*

Timpani.

f *Tutti.*

f et se mi ni e - - jus.

f *Tutti.*

- si - sti et se mi ni e - jus, et se mi ni e - - jus.

f

Nº 4. SANCTUS.

Adagio.

Tenori.

SOLO.

Bassi.

Tenori.

CORO.

Bassi.

Organo.

Adagio.

p Sanc_tus, sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

p Sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

f Sanc_

f Sanc_

Adagio.

p ple_ni sunt coe_li et

p ple_ni sunt coe_li et

p ple_ni sunt coe_li et

_tus, sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

_tus, sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

ff

ter_ra glo_ri_a tu_a.

ter_ra glo_ri_a tu_a.

cresc: -

p ple_ni sunt coe_li et ter_ra glo_ri_a tu_a,

cresc: -

p ple_ni sunt coe_li et ter_ra glo_ri_a tu_a,

cresc: -

p ple_ni sunt coe_li et ter_ra glo_ri_a tu_a,

cresc: -

p *cresc.*
 Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.
p *cresc.*
 Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.
p *cresc.*
 ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -
p *cresc.*
 ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -

p *cresc.*
 Sanc - tus, sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -
p *cresc.*
 Sanc - tus, sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -
p *cresc.*
 - cel - sis. Sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -
p *cresc.*
 - cel - sis. Sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -

Un poco più mosso.
 - oth.
 - oth.
p *dim. a ben.*
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -
p
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

Un poco più mosso.
 - oth.
 - oth.
 - oth.
 - oth.

Trombe in Es.

Sub Elevatione.

Corni in Es.

Trombone Alto e Tenore.

Trombone Basso e Tuba.

Sub Elevatione.

ni. Ho-san-na in ex-cel-sis.

ni. Ho-san-na in ex-cel-sis.

Sub Elevatione.

Allegro con moto.

mf Pi-e Je-su Do-mi-ne

mf Pi-e Je-su Do-mi-ne

Allegro con moto.

mf

do-na e-is re-qui-em. Pi-e

do-na e-is re-qui-em.

mf

Je - su Do - mi - ne do - na e - is re - qui -

Do - na e - is re - qui -

-em.

-em.

Pi - e Je - su Do - mi - ne do - na e - is re -

Pi - e Je - su Do - mi - ne do - na e - is re -

- qui - em

- qui - em

sem - pi -

ff

fz

fz

fz

tr

Tutti. Solo.

em, do-na e-is re-qui-em! A-gnus De-i! qui tol-lis pec-ca-ta mun-di, *p* do-na

Tutti. Solo.

em, do-na e-is re-qui-em! A-gnus De-i! qui tol-lis pec-ca-ta mun-di, *p* do-na

organ plays an accompaniment

ff

p

TOWARZYSTWO
MŁDZIEŻY
W KRAKOWIE

ff

fz

fz

ff

ff

Tutti.

e-is re-qui-em, *p* do-na e-is re-qui-em!

Tutti.

e-is re-qui-em, *p* do-na e-is re-qui-em! A-gnus De-i! qui tol-lis pec-ca-ta mun-

ff

The first system of the score is a piano introduction. It consists of five staves: two treble staves, a 12/8 time signature staff, and two bass staves. The music is in B-flat major (two flats) and 12/8 time. It features a series of chords and moving lines in the right hand, and a more static accompaniment in the left hand.

The second system shows the vocal entry. The top staff is for the Soprano, and the bottom staff is for the Bass. The lyrics are: *A_gnus De_i! qui' tol_lis pec_ca_ta mun_- di,* followed by *A_gnus* on the Soprano staff and *_di,* on the Bass staff. The music is in B-flat major and 12/8 time.

The third system is the piano accompaniment for the vocal entry. It consists of two staves (treble and bass) in B-flat major and 12/8 time. The music provides a harmonic support for the vocal lines.

The fourth system is the piano accompaniment for the second vocal entry. It consists of two staves (treble and bass) in B-flat major and 12/8 time. The music continues the harmonic support for the vocal lines.

The fifth system shows the vocal entry for the second system. The top staff is for the Soprano, and the bottom staff is for the Bass. The lyrics are: *De_i! qui tol_lis pec_ca_ta mun_- di,* followed by *do_- na e_is re-qui-* on the Soprano staff and *_di,* on the Bass staff. The music is in B-flat major and 12/8 time.

The sixth system is the piano accompaniment for the second vocal entry. It consists of two staves (treble and bass) in B-flat major and 12/8 time. The music continues the harmonic support for the vocal lines.

First system of musical notation, featuring five staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music includes various notes, rests, and dynamic markings such as *p* (piano) and *cresc:* (crescendo). The bottom staff is a bass line with a bass clef.

Second system of musical notation, featuring two staves. The top staff is a vocal line with lyrics: "em! A_gnus De_i! qui tol_lis pec-ca-ta mun-". The bottom staff is a bass line with lyrics: "A_gnus De_i! qui tol_lis pec-ca-ta mun-di, A_gnus". Dynamic markings include *p* and *cresc:*.

Third system of musical notation, featuring a grand staff (treble and bass clefs). The music includes various notes, rests, and dynamic markings such as *p* and *cresc:*.

Fourth system of musical notation, featuring five staves. The music includes various notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). A green circular stamp is visible on the right side of the system, containing the text "TOWARZYSTWO MŁA-DEŻY WARSZAWIE".

Fifth system of musical notation, featuring two staves. The top staff is a vocal line with lyrics: "- di, A_gnus De_i! do-na e-is re-qui-em". The bottom staff is a bass line with lyrics: "De_i! qui tol_lis pec-ca-ta mun-di, A_gnus De_i! qui tol_lis pec-". Dynamic markings include *f* and *p*.

Sixth system of musical notation, featuring a grand staff (treble and bass clefs). The music includes various notes, rests, and dynamic markings such as *p* and *cresc:*.

First system of musical notation. It includes a vocal line and a piano accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo).

Second system of musical notation. It includes vocal entries for "Solo." and "Tutti." with lyrics: *do - na e - is re - qui - em, do - na e - is re - qui - em sem - pi -*. The piano accompaniment includes the lyrics: *- ca - ta mun - di, do - na e - is re - qui - em, do - na e - is re - qui - em sem - pi -*. Dynamics include *p* (piano) and *pp* (pianissimo).

Third system of musical notation. It includes piano accompaniment. The tempo marking "Un poco accelerando." is present. Dynamics include *p* (piano) and *pp* (pianissimo).

Fourth system of musical notation. It includes vocal entries with lyrics: *- ter - nam, sempi - ter - nam!*. The tempo marking "Un poco accelerando." is present. Dynamics include *p* (piano) and *pp* (pianissimo).

Fifth system of musical notation. It includes piano accompaniment. The tempo marking "Un poco accelerando." is present. Dynamics include *pp* (pianissimo).

Moderato.

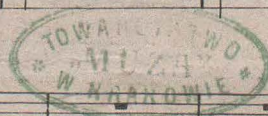
Empty musical staves for the first system, marked Moderato.

Moderato.

mf Lux ae - ter - na lu - ce - at e - is Do - mi - ne! Cum sanc - tis tu - is in ae - ter -

Moderato.

mf



Empty musical staves for the third system.

Solo. - num, qui - a pi - us es, qui - a pi - us es, *p* qui - a pi - us es.

- num, qui - a pi - us es, qui - a pi - us es.

p

Adagio. Tempo 1^{mo}.

Handwritten musical score for a piece titled "Adagio. Tempo P.". The score is written on five staves. The first two staves are in treble clef with a common time signature (C). The third staff is in bass clef with a common time signature (C) and a key signature of two flats (B-flat and E-flat). The fourth staff is in bass clef with a common time signature (C) and a key signature of two flats (B-flat and E-flat), featuring a dynamic marking of *p* (piano) and a fermata. The fifth staff is in bass clef with a common time signature (C) and a key signature of two flats (B-flat and E-flat), featuring a dynamic marking of *p* (piano). The score is divided into measures by vertical bar lines, and the notation includes various musical symbols such as notes, rests, and fermatas.

Adagio. Tempo 1^{mo}.

Tutti.
p Re-qui-em ae-ter-nam do-na e-is Do-mi-ne,
Tutti.
p Re-qui-em ae-ter-nam do-na e-is Do-mi-ne, et lux per-pe-tu-a lu-ce-at e-is,

Adagio. Tempo 1^{mo}.

Handwritten musical score for 'Adagio. Tempo I.' on aged paper. The score is written for a grand staff (treble and bass clefs) in B-flat major (two flats) and common time (C). The music consists of six measures. The first measure has a whole rest in both staves. The second measure has a whole note chord of G4 (treble) and G3 (bass). The third measure has a whole rest in both staves. The fourth measure has a whole note chord of A4 (treble) and A3 (bass). The fifth measure has a whole note chord of Bb4 (treble) and Bb3 (bass). The sixth measure has a whole note chord of C5 (treble) and C4 (bass). The notation is handwritten in dark ink, with some corrections and a large 'r' in the second measure of the bass staff.

A handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a 2/3 time signature with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music is written in a simple, handwritten style. The lyrics "The Rose Tree" are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "pp" (pianissimo). The score is divided into measures by vertical bar lines. The overall appearance is that of a handwritten manuscript.

et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is.

Handwritten musical score for "Fugue in G major, BWV 578" by Johann Sebastian Bach. The score is written on two staves, Treble and Bass clef, in G major (one sharp). The piece is in 4/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc:" and "pp". The score is handwritten on aged paper.